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## THE DONALD ROBERTSON PLAYERS.

In Fullerton Memorial Hall.

The season of the Donald Robertson Players opened Wednesday, October 7, with a performance of Voltaire's comedy, "The Prodigal," the first performance of this work ever given in America. It proved to be a quaint, formal play, not unlike one of the older English comedies in style, but rather more didactic in spirit, more insistent upon its triple theme of penitence, virtue and toleration, and less occupied with involutions of theoretic plot. The performance was smooth, dignified, and scholarly. "The Prodigal" was repeated the following week.

The second play given in the series was a poetic drama, "Rahab," by Dr. Richard Burton. This drama, dealing with the fall of Jericho, was richly costumed, and presented in a simple but accurate setting; it proved somewhat difficult, however, to secure as good results with a play of such great scale on our small stage. In fact, the dimensions of the stage and its intimate relation to the auditorium, as well as the practical difficulties of any elaborate setting where no permanent convenience for the handling of scenery can be provided, all point to the use of comedies and the more realistic forms of modern drama.

The third play, a modern Spanish comedy, "Zaragueta," proved thoroughly successful, and perfectly adapted to the stage; it also gave a delightful insight into the deft, simple and extremely humorous workmanship of the Spanish school, and was highly appreciated by the audience for its clever construction and bubbling humor. This production was followed the next week by an expert and charming performance of Goldoni's classic Italian comedy, "A Curious Mishap," a play interesting to students of the drama as representative of the mellow, gracious style

which, in Goldoni's hands, exercised so great an influence upon the later Italian drama.

The first great work of the modern school to be given was Ibsen's "John Gabriel Borkman," which was produced December 2. Of this tragedy no professional performance had ever been seen in Chicago, in spite of its impressive character and the high place it holds among the works of Ibsen's later life. It was generally considered by the critics to be the most authoritative production yet made by the Donald Robertson Company.

The performance for December 9 was omitted, as the Company appeared on that date at the University of Chicago, presenting "The Masque of Comus" in celebration of the tercentenary of the birth of John Milton. New works soon to be presented in Fullerton Hall, include the following: Milton's "Masque of Comus;" "Yolanda of Cyprus," by Cale Young Rice; Goethe's "Torquato Tasso;" Sudermann's "Happiness in a Corner" ("Glueck im Winkel"); "The Chaplet of Pan;" by Wallace Rice and Thomas Wood Stevens; "The Winding Way," by Charles Birk Sommers, and Molière's "Tartuffe."

It has been found necessary, in order to provide for the large number of members who have sought admission to the plays, to repeat each bill at least once. In this manner the turning away of disappointed crowds has been avoided and at the same time a full audience has been assured. In view of this policy, all members may be sure of seeing as many of the plays as they choose, though not always on the occasion of their first performance. It is hoped, if the interest in this work continues as deep as it has been, that some extra performances of the more important plays can be added toward the end of the season.



STILL LIFE; BY EMIL CARLSEN.

Purchased for the permanent collection of the Art Institute.

An admirable painting of still-life, by Emil Carlsen, was purchased from the Annual Exhibition for the permanent collection of the Art Institute. (See cut above). It is an excellent example for students of how subjects so simple as an iron pot and an earthen jug may be made beautiful by the skill of the artist.

Since the first of October the library has made valuable accessions, partly by gift, partly by purchase. The gifts are almost all from Trustees, Mr. A. A. Sprague, Dr. F. W. Gunsaulus, Mr. C. L. Hutchinson,

Mr. M. A. Ryerson, and Mr. H. H. Getty. We have the extraordinary spectacle of a library of 5000 volumes used by 5000 persons a month.

The important collection of contemporary German Art, which is to be exhibited in the Art Institute in April, will be opened in the Metropolitan Museum in New York upon Monday, January 4, when the guests will be received by the German Ambassador, President John Pierpont Morgan and the Board of Trustees. The exhibition will occupy seven galleries in the new Fifth Avenue extension.